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frequently in the third or fourth foot; in "Evangeline," in the second foot. "Evangeline" has a larger per cent of lines in which the last two feet are made up of distinct words. There are a few word-combinations found only in "Miles Standish," but the most noticeable difference is in the ending mdd. In "Miles Standish" the caesura is regularly in the third foot. The number of pauses in this foot is larger than in "Evangeline," which in turn has more in the fourth than "Miles Standish." In the latter, the length of the words preceding a grammatical pause, within and at the end of the feet, varies more than in the former, and in general we may say that the greater freedom in the position of the caesural pauses and closer attention to the length of words preceding pauses make the "Evangeline" the more artistic work of the two.

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### THE VERB IN THE "MORTE D'ARTHUR,"

PART of the ground covered by Baldwin in his treatise, 'The Inflections and Syntax of the 'Morte d'Arthur,' was treated some years ago by Dr. S. W. Norton of this university in his (still unpublished) thesis. As a comparison of the work of these two reveals oversights on the part of both, it will be well to supplement Dr. Baldwin's published results by those of Dr. Norton. I have confined myself to the inflection of the verb. Forms given by Baldwin without citation I have inclosed in parenthesis when Dr. Norton failed to find them; of most of these Dr. Baldwin will doubtless be able to cite cases. Brackets are placed about weak forms when strong ones might be expected. 1, 2, 3, before verbal forms, indicate the first, second, and third stems respectively.

#### REDUPLICATING VERBS, §133.

[2 *drad* 139.4, 3 *dred* 828.17]

2 *fell* 43.3.

[*hanged* (cf. B's foot-note) occurs as participle also 236.16 and 237.29, and as pret. sg. 141.31.]

1 *behote* 1. sg. 92.12.

1 *hewe* (cf. B's foot-note) occurs also 71.25.

2 *hylde* pl. 48.19.

2 *ouerthrowe* pl. 819.10.

#### THE WEAK VERBS.

§165. (*stretche*) has also *stretched* in pret. 213.32.

§170. *feche* is also found, 504.10.

§179. Add *causeth* 344.35.

§207. Add 3 *owed* 567.8.

§208. cf. *dare* 192.34.

#### THE STRONG VERBS.

##### CLASS I, §135.

1 *strydyng* 802.15, 2 *strode* 312.16, 833.2, (*strade*).

1 *bestryde* 531.14, 2 *bestrode* 431.9.

2 *droofe* 700.18, 3 *dryuen* 61.5.

(1 *shyne*)

1 *shryue* 855.29.

2 *strofe* 146.22 (cf. B's foot-note).

3 *wreton* 614.22.

[2 *wrythed* (intrans.) 582.23.]

##### CLASS 2, §137.

[2 *bowed* 479.16].

2 *chosen* 663.20 pl., or 'had' is lost.

2 *clafe* 693.21.

[1 *flee* 70.23, 2 *fled* 70.24, 3 *fledde* 853.29].

1 *fletyng* 614.28.

2 *flay* 689.13.

(1 *flynge*. B., top of page 41, implies that he didn't find it either.)

[1 *lese* 59.37, 310.27, 30, &c., *lose* 312.3, 2 *lost*. 41.12, 3 *lost* 59.36, *lost* 65.21].

1 *lyest* 344.3.

[1 *shotyng* 102.23, *shote* 770.13].

[1 *brenne* 88.32, *bernyng* 859.20, 2 *brent* 88.27,

3 *brent* 64.7, *brennte* 79.36].

(1 *flynge*, 2 *flang*) 2 *flange* 480.32.

(1 *ryng*).

2 *sprange* 392.26.

(1 *stynge*).

1 *stynkest* 218.36.

2 *swange* 294.21.

3 *songen* 579.14.

2 *sanke* (cf. B's foot-note) occurs also 59.2.

(3 *wonne*).

2 *halp* 155.8, the plural form wanted by Dr. Baldwin §152.

##### CLASS 3, §141.

(2 *bere*).

2 *broke* 258.28.

(2 come).

Dr. Norton has 2 *ware* 468.27 only (cf. B's foot-note 3 p. 43).

CLASS 5, §149.

2 *gauest* 94.19. (2 *yaf* only in *foryaf* 43.32),  
3 *yeuen* 44.9.

2 *quod* 60.10.

3 *seen* 846.5.

(2 *saw*).

CLASS 6, §150.

[3 *ferd* 112.26].

(*farsake*, *-soke*, *-saken*).

1 *gnawynge* 167.32.

3 *lade* (cf. B's foot-note) also 354.4.

(1 *shake*, 2 *shoke*).

1 *stondynge* 58.31, 3 *stand* 813.2.

2 *understood* 163.29.

2 *swore* 52.10.

(1 *wasshe*, 2 *wasshe*).

(2 *wake*) [2 *waked* 184.1, 473.27, *awaked* 65.14;  
of course, weak already in O.E.]

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CHAUCER AND VALERIUS MAXI-  
MUS.

THE name *Elcanor* (var. Th. *Alcanore*) in Chaucer's "House of Fame," 516 (ii, 8), has hitherto eluded identification. Mr. Skeat, in the last edition of the poem ('The Complete Works of Chaucer,' 1894, vol. iii, p. 253), finding no encouraging clue to the person meant, desists with "nor do I at all understand who is meant."

The context requires the name of some one who had a notable dream; but no *Elcanor* or *Alcanor* is known to have been thus favored. However, Chaucer's proper names are elastic, although he is a veracious historian, and we may be sure that some great dreamer's name is not too far distant from *Elcanor* (*Alcanor*); this I believe to be *Hamilcar* (var. *Amilcar*) whose "avisioun," of the "selly" sort, obtained from Cicero ('Div.' i, 24), is reported by Valerius Maximus ('Mem.' i, 7, "De somniis") in one of Chaucer's favorite books. This account of *Hamilcar*'s dream is as follows:

"At Karthaginiensium dux *Hamilcar* (var. *Amilcar*), cum obsideret Syracusas, inter somnum exaudisse uocem credidit nuntiantem

futurum ut proximo die in ea urbe cenaret. laetus igitur perinde ac diuinitus promissa uictoria exercitum pugnae comparabit. in quo inter Siculos et Poenos orta dissensione, castris eius Syracusani subita inruptione oppressis ipsum intra moenia sua uinctum pertraxerunt. ita magis spe quam somnio deceptus cenauit Syracusis captiuus, non, ut animo praesumpserat, uictor."

To obtain *Alcanor* from *Amilcar* (perhaps through *Alcimar*; cf. Ariadne > *Adriane*) will not startle a reader of Chaucer.

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HAMLET'S "WOOT DRINKE UP  
ESILE?"

FURNESS begins as follows five pages of original and selected comments upon this expression:—

"With the exception of 'the dram of eale,' no word or phrase in this tragedy has occasioned more discussion than this *Esill* or *Esile*. . . . Theobald saw the difficulty so clearly that subsequent criticism has chiefly ranged itself on one or other of the two interpretations suggested by him, viz. that the word either represents the name of a river, or is an old word, meaning vinegar."

The phrase under discussion comes at the beginning of a well-known speech of Hamlet to Laertes at the grave of Ophelia:—

"Swounds, show me what thou'lt do:

Woo't weep? woo't fight? woo't fast? woo't tear thy self?

Woo't drink up eisel? eat a crocodile?

I'll do't."

V. 1, 297-300. Globe text.

I believe that the *denotation* vinegar has seemed unsatisfactory simply because the *connotation* of the phrase as a whole has not been understood. I believe that an allusion is intended to the draught of vinegar and gall offered to Christ. This draught was looked upon during the Middle Ages as a bitter, loathsome compound, and the offer of it to Christ as a crowning insult and a crowning torture. The phrase takes all its fulness of meaning, I believe, from this distinct reference to the dying agonies of the Crucified One.

There seem to be three offers of 'vinegar' to Christ recorded in the gospels. I will give these in a tabular view. The 'interpretation'